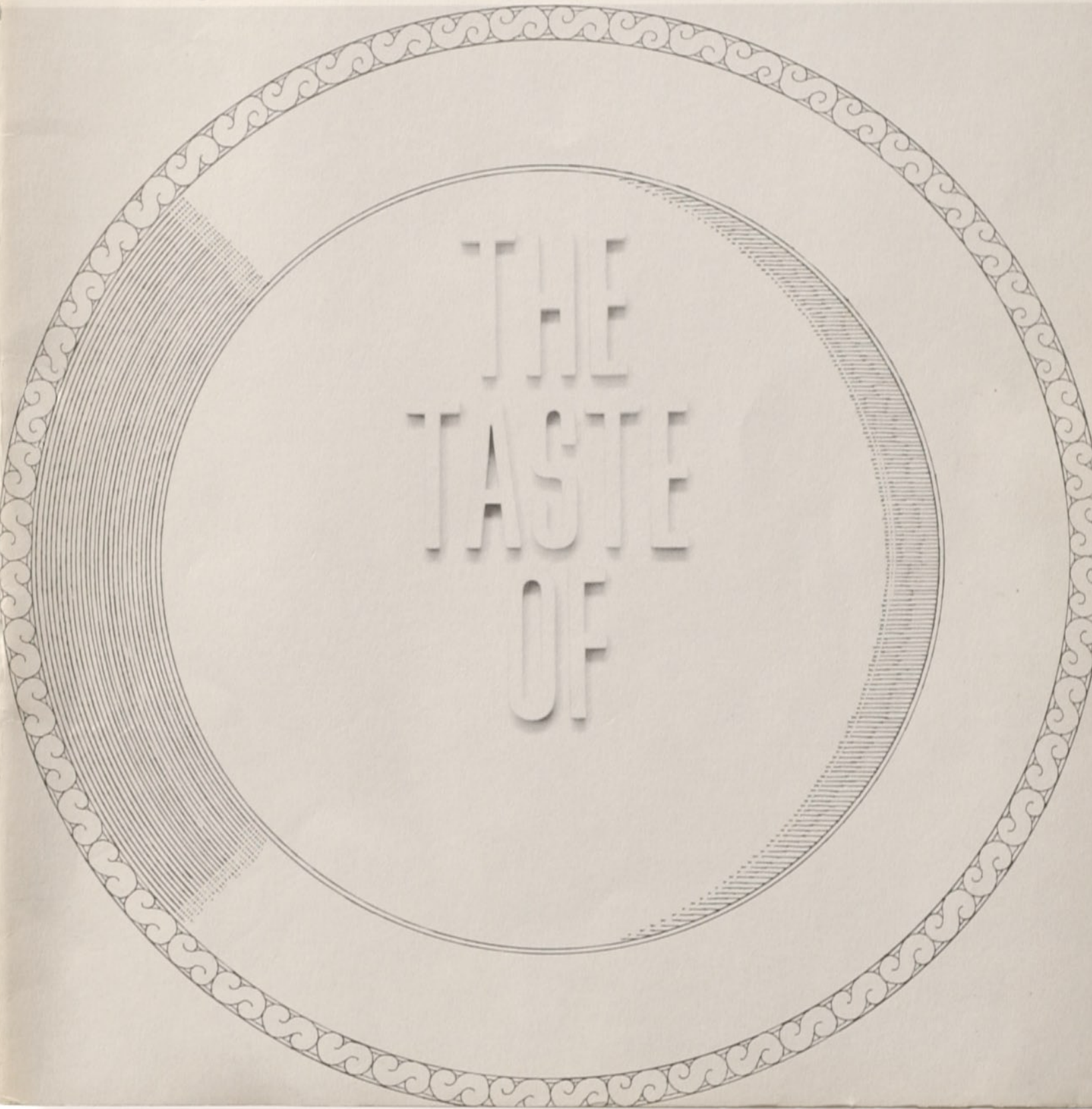
Design Sense

A MARKETING PUBLICATION 39 OF LIPPINCOTT & MARGULIES

...about design for industry & researching a 'pen-name' & a new 'image' for farm banks &...



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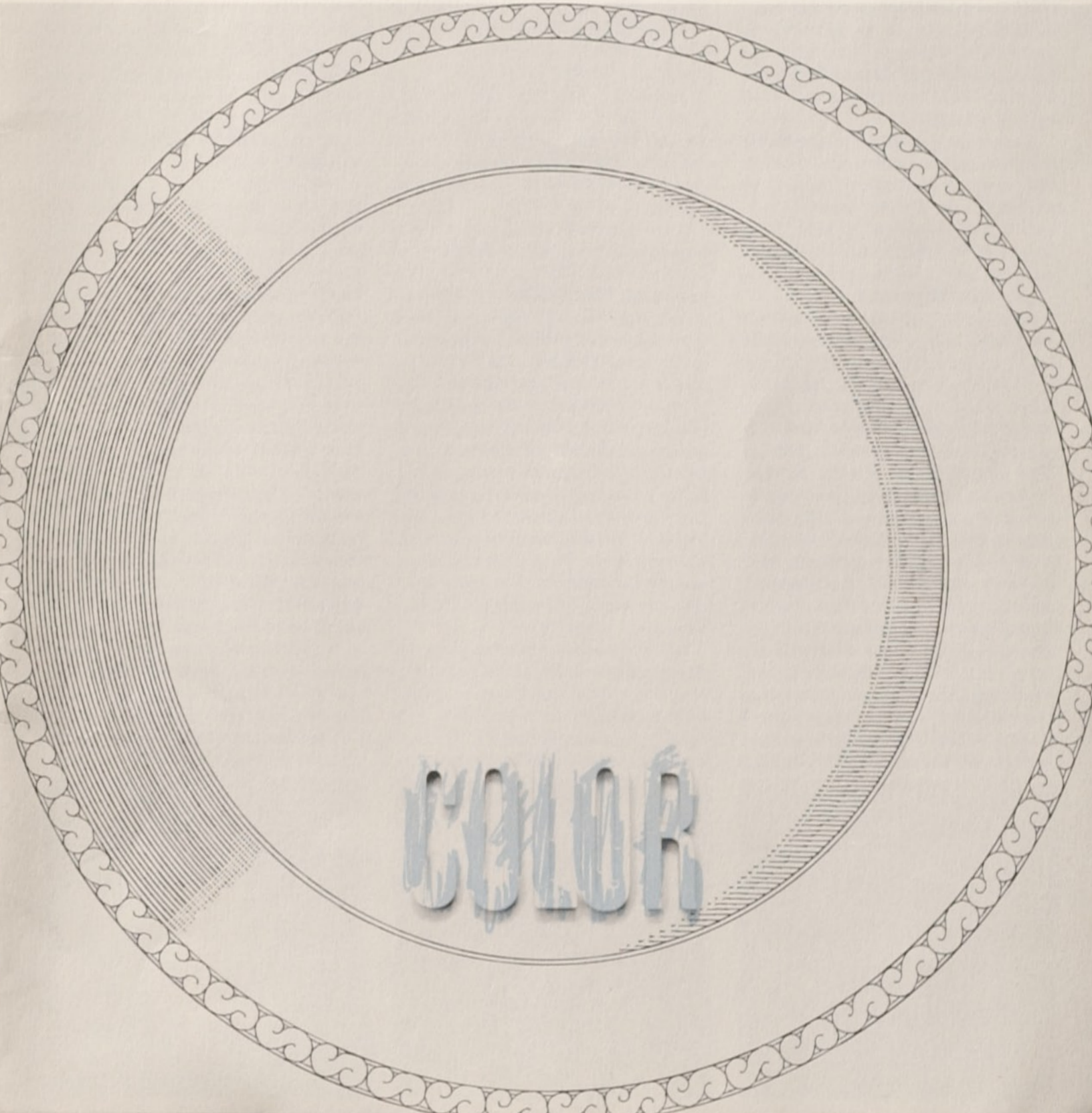
Much has been written about the "irrationality" of the modern consumer. This point is no better demonstrated, we think, than in the way that the color of a food product or its container affects the consumer's physical taste, hence his buying decision. Irrationality notwithstanding, this is a matter of immense importance to the multi-billion dollar food industry. We explore this subject in our lead article, "The Taste of Color." Other subjects covered in this issue include a new brandmark for a pen manufacturer, an industrial design case history and a corporate identity system for a farm credit organization. | Lippincott & Margulies, Inc.



The Taste of Color

If you were told, on unimpeachable scientific authority, that the only difference between two food products was the color of the package, would you still pay a premium price for the product in the "nicer" colored package?

Most people would probably answer that question with a prompt and emphatic "NO." Yet, the Poultry and Egg National Board tells us that many housewives pay a premium price for eggs in white shells, despite oft-repeated evidence that there is no difference in taste between white-shelled and brown-shelled eggs.

"Shell color does not affect the flavor, the nutritive value or the cooking performance," the Board states in one of its bulletins. "There is no advantage to the consumer in paying more for brown or white eggs of the same quality and size."

To this, Karl H. Frederick, public relations director for the Flemington (N.J.) Agri-Market Cooperative Association, Inc., adds that in some seasons and circumstances, white-shelled eggs have sold at a price differential of as much as five cents a dozen. (He also adds the interesting aside that in some geographical areas and among some racial groups, the brown-shelled eggs are preferred because of a supposed difference of taste.)

Yet, ask some of your friends (as we did), who insist on white-shelled eggs, to give their reasons and you will undoubtedly get such answers as: "Well, they just seem to have a fresher taste"...."I know what the 'experts' say, but I still say the white eggs have a lighter, more delicate flavor."

If the experts are right, and there appears to be no evidence to refute them, the only conclusion that can be drawn is that one sense—the sense of sight—is being transferred to another sense, the sense of taste.

The influence of color on taste is a marketing fact of inestimable importance to all segments of the multi-billion dollar food industry today. Yet, strangely enough, literature on the subject is so sparse and spotty that one might think it was a matter of only passing interest. It is not as if the relationship of color and physical taste is some new discovery of the psychologists and market researchers. Pictures in Egyptian tombs dating back at least 1400 years before the Christian era show honey confections that obviously were highly colored to enhance their appeal. The sweet reed known as "kand," brought back by Greek soldiers from India in pre-Christian times, was used to make a type of candy which also was tinted with coloring to increase eye-appeal.

Old German texts on sausage-making devote considerable space to the method of adding color to the product to make it more acceptable to the consumer. Incidentally, the coloring of meat in this country is still pretty well confined to sausages.

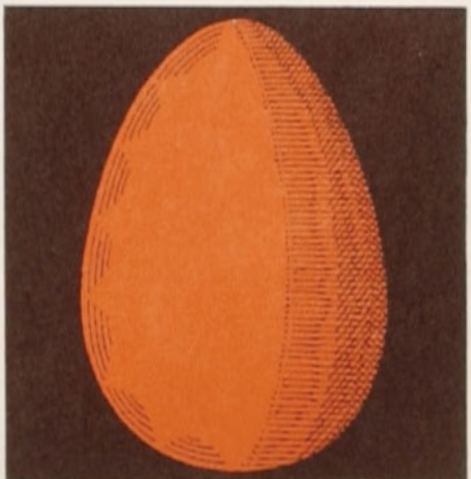
In one test, some 200 housewives were asked by Lippincott & Margulies' research people to sample four freshly-brewed cups of coffee. Beside each cup was a coffee can of a single solid color without any other graphics. The colors were red, blue, brown and yellow. The women were asked to judge the flavors.

Without going into the detailed statistics, about three-fourths of the housewives felt the coffee associated with the brown can was overly-strong. About 85% of the women thought the coffee beside the red container was richer. The blue-associated coffee was held by most to be mild, and the yellow, "weak".

What the women didn't know was that the coffee in all the cups was identical.

Yuban Coffee is a good example of a container that suggests the product's taste qualities. Billed as "deep, dark Yuban" and "The world's richest coffee," it comes in a deep brown container with only the name set off in a yellow circle on the front. Featuring "aged" coffee beans, the brew undoubtedly has more body than the average coffee. But it is also undoubtedly true, as the coffee test previously referred to indicates, that if Yuban were presented in a container that suggested lightness and airiness, the consumers' "taste judgement" would be influenced away from the qualities that Yuban seeks to stress.

When Nestle's asked Lippincott & Margulies to develop a new look for its highly-



successful Nescafe instant coffee jar, one of the important considerations was to project the product's traditional rich flavor. Research led to the decision to modify the dark brown on the label to a richer brown, more in keeping with the product's looks and flavor. It was also decided to change from a foil label to a paper label to overcome a possible suggestion of harshness. These are seemingly small changes, but they can, and do, play an important role in the consumers' buying decision.

In using color to suggest taste characteristics, the designer must constantly keep in mind the idiosyncrasies of both the public he is dealing with and materials and processes at his disposal.

For example, in redesigning a complete line of canned and packaged food products for the Canadian Canners Limited "Aylmer" brand, Lippincott & Margulies at first considered showing the products photographically on the label. However, the loss in fidelity from the original photos to the reproduction on the label was greater than could be tolerated. The problem was solved by "posterizing" the illustrations—that is, having artists' renderings of the products in intensified colors to compensate for color loss, thus resulting in illustrations that were more lifelike.

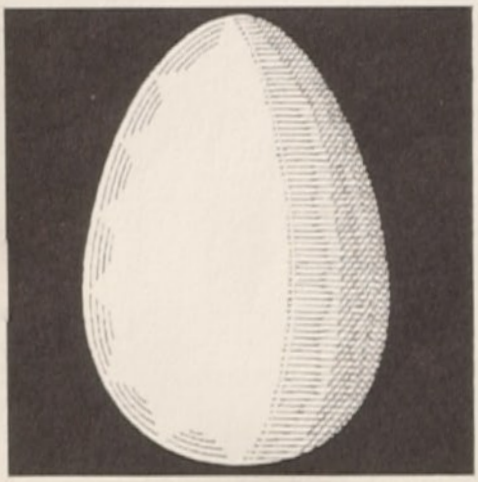
The Louis Sherry diet line of jellies and preserves presented Lippincott & Margulies with a different problem in label design. Because an artificial sweetener is used in this line, the danger existed that some consumers might feel the product was lacking in body and richness—which is not the case. To compensate for this, it was decided to use strikingly bright labels for all the diet products.

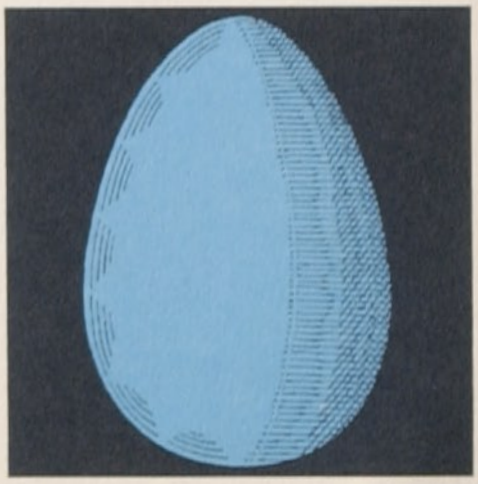
The Burry Biscuit Company's highly-successful "Orange Line" of cookie products offers an example of the use of a warm color to impart the suggestion of "right-from-the-oven" freshness. The packages in this line consist of a tray to hold the cookies with a hermetically-sealed cellophane overwrap. After testing a number of colors and color combinations, the Lippincott & Margulies designers found they could best impart the bakery-fresh suggestion through the use of a large splash of orange on the see-through package.

The part that color plays in influencing physical taste is unquestionably much larger than the average consumer realizes. The housewife knows, of course, that many of the food products she uses carry a "color added" line in the statement of contents, but she probably doesn't realize the importance of this both to her own enjoyment of food and its economic significance to many industries in the food processing field.

It would probably be no exaggeration to say that if, overnight, food coloring became unavailable, whole industries, or certainly very large segments of them,

**Color
can deceive, certainly,
but most reputable
food processors
today use it
as a means
to guide the consumer
to the qualities
he seeks.
It would make
little sense
for the processor
of a mild coffee
to package his product
in a container
whose color
suggests richness
and strength.
Under test conditions
with the container
standing beside the cup
of coffee, the color
of the container
can influence
physical taste,
as the coffee test
referred to
in this article shows.
But at home,
where the container
is rarely seen
at the table,
the consumer might well
have a feeling
of being misled.**





would face serious economic dislocations.

Take the example of the soft drink industry. If the coloring for such a product as synthetic grape soda were unobtainable, would the bottlers be able to convince the public to drink a product that was labeled "grape" but perhaps looked like nothing more than carbonated water? And, more to the point, would those who ventured to try what a desperate advertising man might bill as the "New, Sparkling, *Colorless* grape soda" be willing to concede that it *was* grape soda?

Apropos to this point is a test that was undertaken at the Columbia University College of Pharmacy among 200 students. They were asked to taste a variety of different flavored syrups, some with colors that didn't "correspond" to the flavors and some that were colorless.

Usually, with a colorless syrup, the students were unable to identify the flavor at all. With "wrongly-colored" syrups—such as a grape flavor with a lemon color or a raspberry flavor colored green—the students frequently gave an incorrect identification or were unable to come to a decision.

There may be some who feel that with the powers of persuasion that are available to industry today, the consumer could be "educated" to accept a food product with the "wrong" color. Some could, undoubtedly, but there are many compelling reasons to believe that success would not be easy to come by.

Many consumers today will recall their experience with margarine when it was unlawful for the processor to add coloring to the product. It reached the consumer in a white brick which might easily have been mistaken for lard. The coloring was supplied separately in liquid form in a bead or powdered form in a small packet. The tiresome and messy job of mixing in the yellow coloring was left to the consumer.

How many housewives placed the margarine on the table in its uncolored form with the reassurance to her family that the color made no difference in the taste, is a matter of conjecture. The long and costly battle that the margarine interests waged to relieve the housewives of the coloring chore would seem to indicate that very few consumers were willing to use the product in its uncolored form.

Although at one time, some people might have been inclined to view the addition of color to a food product as a type of deception on the public, there seems little doubt that today the consumer recognizes that the "color added" line is quite as much a taste-promoter as it is a sales-builder.

When Florida orange growers back in 1934 began treating some of their crop with a vegetable dye, there were some raised eyebrows, despite the scientifically-valid explanation that under certain growing conditions, fully-ripe oranges retain a green coloration because of the continuous formation of chlorophyll.

Today, the addition of color to oranges is accepted as both a commercial and an aesthetic necessity. It is estimated that anywhere from 60 to 75% of the oranges from certain growing areas are color-treated before going to the consumer.

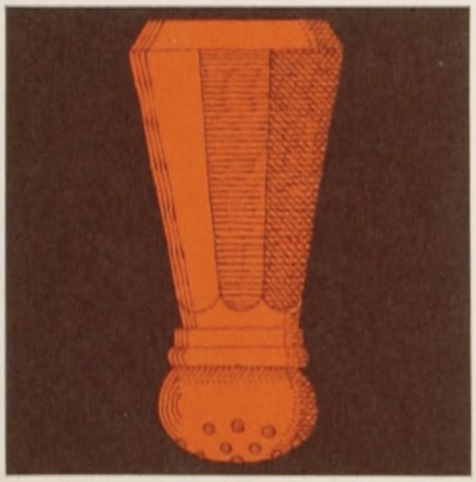
The consumers' association of color with taste has created something of a problem for another segment of the fruit industry, but here there would appear to be little that can be done about it.

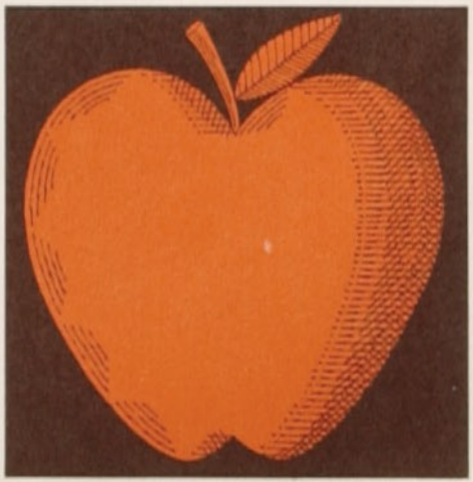
Traditionally, a "big, shiny red apple" would seem to be the universal favorite among apple fanciers. But a government survey among housewives indicates that this is far from the case, at least among present-day consumers.

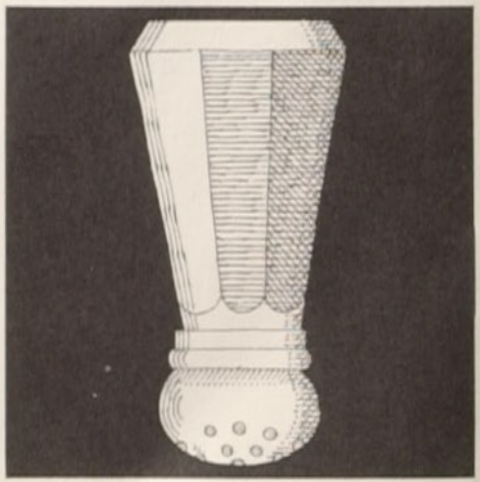
Apples that were half red, the survey showed, were favored four to one over those that were less than half red. However, the redness alone apparently was not the inducement to buying. Apples that were all red were not held in the same favor as those with equally mixed colors.

What bearing, if any, the color of the apple has on the taste qualities was not stated, but quite probably the buyer in his own mind associates the color with the taste and, quite as probably, the taste with the color.

From time to time, there have been "practical" suggestions to change or modify the color of various foodstuffs for utili-







tarian or aesthetic reasons. One suggestion was that salt be sold in one or more colors to avoid its being mistaken for sugar and, more practically, to enable the diner to see how much of the seasoning he was using on a light-colored food, such as a creamed dish.

To anyone who has over-salted a dish that he has his mouth set for, this suggestion would seem to make good sense. But apparently the people who sell salt realize that what the consumer regards as practical is not always the thing the consumer will buy. If there is such a thing as red or blue salt, it hasn't found its way to the shelves of many super-markets.

However, apparently without realizing it, the public is not consistent in its demand that food must "look like it's supposed to look." For example, peppermint, as anyone knows who owns a backyard, is a decided green. Yet, peppermint stick candy almost invariably is offered for sale sporting white and red stripes. A candy maker who decided to adhere to the "right" color would probably find himself stuck with quite a supply of peppermint sticks.

The public also seems willing to accept "unnatural" colors during certain seasons of the year—for example, orange and black for Hallowe'en, red and green at Christmas.

These are the exceptions, however. Generally, colors must conform to what the consumer expects or, perhaps more accurately, what his "color-taste" demands.

From a logical standpoint, salt and sugar in different colors would make good sense. The number of cups of coffee that have been ruined by mistaking one for the other would make quite a splash. But in our role as consumers, we are not noted for our logicality. It seems likely that salt and sugar will be with us for a long time in their confusing old pristine whiteness.

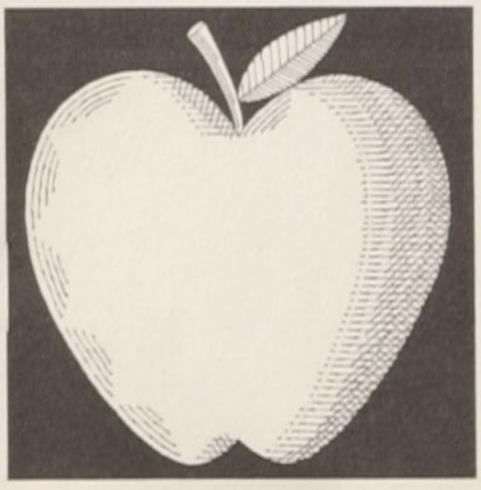
This is not to say that there are pat formulas that can always be followed in selecting the right color or color combinations for food products or packages.

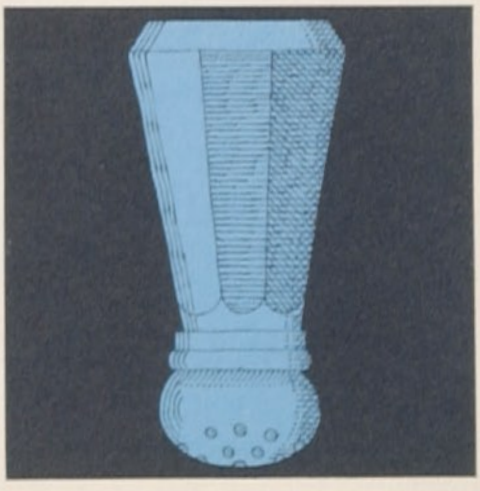
A case in point is a job that Lippincott & Margulies undertook for a canned liquid milk product involving the redesign of an old established label.

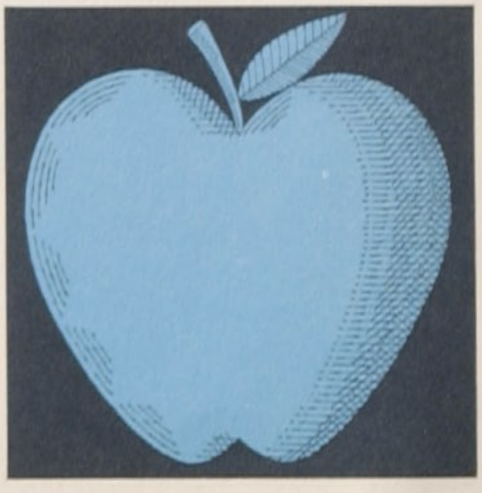
Intuitively, and according to the textbooks, a clean, light blue seemed to be a logical choice. It suggested coolness and purity. At first glance, it seemed an ideal choice for this product.

When the candidate labels were sent out into the field for consumer testing, the researchers got a shock. The blue, as expected, evoked the expected favorable reactions. But—almost to a man, or a woman—it carried an overpowering suggestion of "wateriness." Needless to say, the blue was abandoned.

If there is a moral to be drawn from this and numerous other such examples that could be cited, it is that when a food manufacturer is investing substantial sums of money in trying to create the right taste appeal through the colors for his product and packaging, formulas, assumptions and intuition are not good enough. The counsel of experts in the design field, backed up by solid research and testing, will cost more initially, but in the long run it is by far the cheapest way of assuring success when the product is sent out to do battle in the super-market freezer or on the shelf.







Developing A Corporate Identity Program for

FARM CREDIT SERVICE

Federal LAND BANK Association

Production Credit Association

Bank for Cooperatives

Federal LAND BANK

the Multi-Billion Dollar Farm Credit System

When the U.S. Government helped farmers set up the Federal Land Bank system in 1917 to provide long-term loans to farmers, no one could visualize that in less than half a century the system and its younger relatives—the production credit associations and banks for cooperatives—would develop into an agricultural lending operation on a par with the biggest corporate business.

By the sixties, the Farm Credit System, as it had come to be known, embraced three major banking groups, each with a specialized purpose. Loans to farmers and their cooperatives, financed from securities sold to investors, had reached a staggering total of over five and a half billion dollars annually.

Concentration on adapting loans to the rapidly changing needs of agriculture has left little time for proper identification. For example, the Banks for Cooperatives used an identification that was entirely unrelated to that used by the Production Credit Associations or the Federal Land Banks or the Federal Land Bank Associations. And even within each group a wide variety of emblems had grown up.

In 1963, the three groups of lending organizations supervised by the Farm Credit Administration, an independent Government agency in Washington, D.C., decided that action should be taken before matters became even more confusing.

The problem was placed before Lippincott & Margulies. The team assigned to the project began with a series of visits to Farm Credit offices and facilities in the 12 Farm Credit districts throughout the country in which the various banks and associations operate.

The corporate identification system finally arrived at establishes an unmistakable family relationship among all the elements of the System while giving each element its own distinctive look through the development of unique letter styles and background colors.

The basic shape for all the insignia is an oval. The overall System "trademark" is a stylized banking symbol featuring three pillars, each pillar representing one of the three banking groups. The roof is the unifying element of service and the base is the strong financial foundation. Lettering around this oval reads "Farm Credit Service." (The use of the word "service" was suggested by Lippincott & Margulies to emphasize the fact that service to farmers is the ultimate goal.)

The symbols for the banking groups themselves have the lettering contained within the oval. The background colors used are: blue for the Federal Land Banks and Federal Land Bank Associations; red for the Production Credit Associations, and gold for the Banks for Cooperatives.

The new identification officially became effective on March 1, 1964. At that time, Farm Credit System offices and facilities throughout the country began applying the insignia to all visual communications, including calling cards, letterheads, brochures, annual reports, decals, public relations materials, financial forms, advertisements and signs.

To help put across the new look as rapidly and effectively as possible, publicity and advertising campaigns were launched. A national advertising campaign, to supplement district and local campaigns, handled by the Colle & McVoy Advertising Agency of Minneapolis, consisted of full color ads in various farm publications.

To guide the widely-separated banks and associations in the proper application of the insignia, a graphic standards manual was distributed. The manual explains that officials of the System "have adopted this program because they recognize that the Farm Credit System can increase the impact of its communications by consistently creating the same visual images to portray the services it provides."

Development of the corporate identity program involved six carefully-executed phases. These included a study of all existing marks and symbols, evaluation of their effectiveness, the creation of the new bank symbols, their application to different media, and final implementation.

In a statement issued when the program took effect, Robert B. Tootell, Governor of the Farm Credit Administration, declared that the prime purpose of the program was "to help achieve a better understanding and greater awareness of the three types of credit organizations which, in turn, will enable the banks and associations to better serve the credit needs of more farmers and their cooperatives."

Governor Tootell pointed out that in past years, the banks and associations had used "a variety of emblems" which gave the casual observer little indication that each was part of an integrated system.

Actually, all parts of the System have closely correlated objectives. They all hold Federal charters and operate under the general supervision of the Farm Credit Administration. A 13-member Federal Farm Credit Board sets national policies.

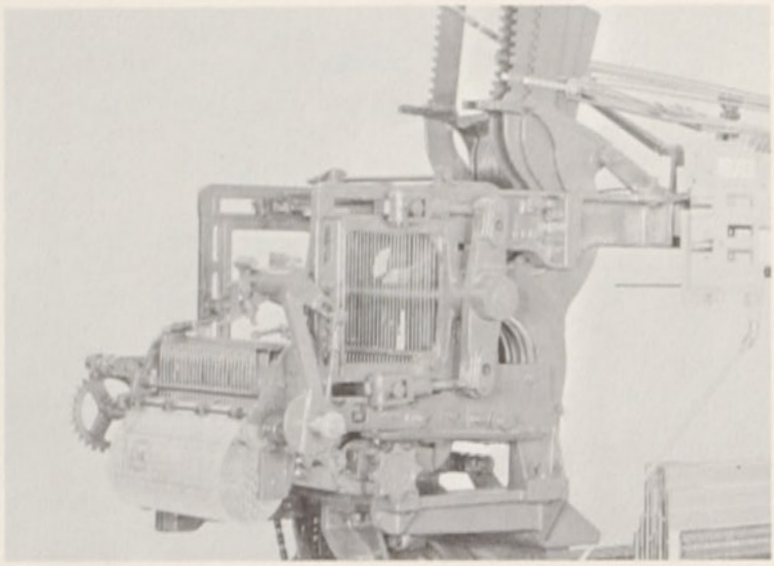
They jointly employ a fiscal agent in New York City to sell securities. While the Government helped farmers establish the System by investing in its capital stock, today it functions as a private lending organization. The System does not lend Government money. Loan money is obtained by the System through the sale of securities to private investors. In 1963, the System sold $4,500,000,000 in securities. The securities carry no guarantee from the Government.

The Federal Land Banks are now completely owned by their farmer-borrowers. These institutions loan about three-quarters of a billion dollars a year and have nearly 380,000 loans outstanding. About 20% of farm mortgage credit in the U.S. is handled by the banks. All but four production credit associations have retired all their Government owned stock. The Banks for Cooperatives are rapidly approaching the goal of complete farmer ownership.

The banks and associations of the System have a net worth of about $1,500,000,000. Less than $200,000,000 of this represents capital investment by the U.S. Government.

Design for Industry
The Case of the Dobby

Before



Few people will disagree about the importance of good, attractive design where consumer products are concerned.

Certainly, good design cannot make a poor product succeed, but it is equally true that poor design can mean failure for even the most estimable product.

But how about the place of design where purely industrial products are concerned? Does the hard-headed, no-nonsense technical man who handles the buying really give a hoot about how a piece of machinery looks as long as it gives results?

To anyone who has had occasion to visit industrial plants over the past 15 or 20 years, there is ample evidence that good design does indeed make a difference.

Here we should like to refer to just one case. We think it is of special significance because it concerns an industry in which changes in the basic methods of production have been more evolutionary than revolutionary. This is the weaving industry.

Jacquard Shedding Mechanism.

As one example of this stability, we point to the Jacquard shedding mechanism. First placed on exhibition in Paris in 1801 by its inventor, Joseph Marie Jacquard, it has come down to us today in virtually the same form that Jacquard conceived it, although over the years the method of application and the driving mechanism of the Jacquard has been improved to accommodate higher loom speeds. Some have called this ingenious machine the world's most perfect invention.

The Jacquard mechanism is, of course, a highly exceptional, perhaps even a unique, case. Nevertheless, technological stability has been a characteristic of the whole loom manufacturing industry. This perhaps is due to the fact that there is, and always has been, just one basic way to weave: by interlacing the fibers running crossways with those running longways. This is not to suggest, of course, that there has been any lack of improvements and refinements. Far from it. In one year alone, 1928, Crompton & Knowles received more than 100 patents for new looms and mechanisms.

Simple in principle, the weaving process is far from that in execution. In other words, a loom must be in a high state of technical perfection before it can operate at all. In this industry, there can be no half-way.

In the construction of looms for fancy weaving—that is, patterned fabrics such as plaid suitings and dress goods as opposed to plain, such as bedsheets and shirts—a device called a "dobby" is indispensible.

If you ask the average person what a dobby is, he might guess anything from a type of dog to an African tribesman.

Yet, this odd-sounding device plays a star role in the weaving industry and the world of fashion. It is quite possible that the design of the suit or dress you are wearing came from a dobby-equipped loom.

Sometimes called the brain of the loom, the dobby's chief functions are (1) to control the lifting of alternate lengthways (warp) threads so that the shuttle, carrying the crossways threads (or filling), can pass between them and (2) to "decide" when a new shuttle, carrying a different colored thread, shall be thrown, and how many trips (called "picks") back and forth across the loom it shall make before it is replaced by another shuttle.

Incredibly, these operations are carried out while the loom is operating at full speed, without attention from the weaver.

Like most things of genius, the conventional dobby had never been noted for its tidy appearance. Mounted atop the left side of the loom, it looked as if it might have been placed there as an afterthought. Growing from the top were a series of awkward-looking jacks. An assortment of cranks, levers and other essential and functional but seemingly jumbled parts, added to the "sore thumb" appearance.

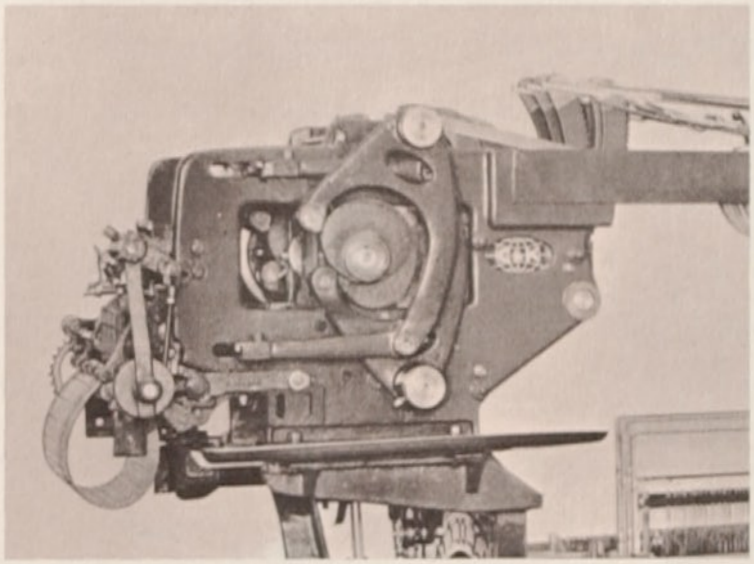
Where purely industrial products are concerned: does the hard-headed, no-nonsense technical man who does the buying really give a hoot about how a piece of machinery looks if it gives good results?

Though thoroughly functional and providing great ease of maintenance, the dobby could definitely stand styling improvements.

Several years ago, Crompton & Knowles of Worcester, Massachusetts, the world's largest producer of fabric-forming machinery, set out to accomplish this.

After the desired mechanical elements were decided on, the company asked Lippincott & Margulies, as industrial designers and marketing consultants, for assistance in developing a new look that would reflect the efficiency, ruggedness and other improvements embodied in the new dobby. The objective, as Crompton & Knowles officials explained, was not simply to "pretty-up" an old product but rather to come up with a sound design for an improved product.

After



Form, Function and "Loom-fixing."

Needless to say, this did not mean that aesthetic appeal was to be ignored. To the contrary, Crompton & Knowles and the Lippincott & Margulies team assigned to the styling changes were in agreement that by better integrating the various components, aesthetic appeal would naturally grow out of it, as it must in all good design.

In a modern weaving mill, one mechanic (known as a "loom-fixer" in mill parlance) may be responsible for maintaining as many as 20 or more machines at one time. He is not going to want to take the time to remove covers if he must get to the working parts. If the dobbies were equipped with guards simply for streamlining, the mechanic would remove them the first time and probably never replace them. In addition, guards would tend to collect dirt and lint inside the mechanism rather than keep it out.

The prototype of the new dobby, officially designated as #9, was produced late in 1962. After extensive testing periods both at the Crompton & Knowles plant and in customers' mills, several modifications were made, but the fundamental design remained unchanged.

The new dobby looks and functions more like an integral part of the loom than did previous models. The jacks have been repositioned so that they no longer project high above the loom. One of the important engineering improvements is that the external crank that drives the dobby knives has been replaced by a series of internal cams. This has also contributed to the development of a cleaner and more compact design.

The new #9 dobby is tailored for heavy harness loads and high-speed operations. In addition, it provides smoother harness operation, greater reliability and reduced maintenance costs.

Crompton & Knowles manufactures many types of weaving machinery to fill the needs of its thousands of textile customers in 56 countries around the world. Literally, some hundreds of thousands of Crompton & Knowles looms equipped with dobbies are in operation. The company's range of machinery extends from small models that produce one-quarter-inch-wide tape to 70-foot-wide mammoths which turn out papermakers' felt.

Commencing with the manufacture of the first Crompton loom in Worcester in 1841, the company has had a history of steady growth. Because of the unpredictable fluctuations in the textile business, the management in 1954 embarked on an ambitious program of diversification. Crompton & Knowles divisions manufacture textile dyes and chemicals, food coloring, fiberglass reinforced plastics, wrapping machinery, can packing and handling machinery, carton and special packaging equipment, wire extruding machinery and preparatory and finishing equipment, and more recently has embarked upon the manufacture of automotive parts.

Canadian sales are handled by Crompton & Knowles of Canada, Ltd., and foreign sales by Crompton & Knowles International, Ltd.

Sheaffer Corporate Identity Program

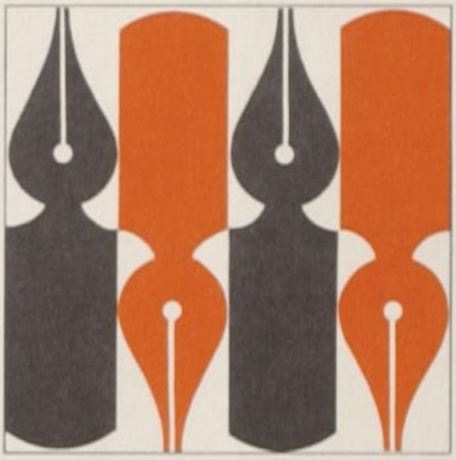
When a company earns a top place in its field through many years of producing high-quality, dependable products, it would seem to be in a most enviable position in the business world. It is, but there can be one drawback. The public is sometimes inclined to equate long experience and solid dependability with conservatism. This is the position that the W. A. Sheaffer Pen Company of Fort Madison, Iowa, found itself in. Actually, Sheaffer is a company with a long history of solid progress and innovation. Its Skrip writing fluid, Snorkel fountain pen, Safeguard Clip Ballpoint and it's cartridge fountain pens are but a few of many trail-blazing products to come from Sheaffer's product development people. Early in 1963, Sheaffer called on Lippincott & Margulies to investigate the establishment of a new corporate identity system, aimed at making the public aware of its progressive programs. One of the early steps undertaken was a comprehensive study of Sheaffer's corporate and brand "images," which involved 1600 individual interviews with high school and college students and adults in areas throughout the country. This was the base upon which the structure was built.

Gives Pen Company New Public Image

The study was focused on four things:

(1) *The corporate and brand "images" of Sheaffer and its leading competitors*

(2) *Evaluation of Sheaffer's competitive position*



(3) *The consumer needs that influence buying preferences*

(4) *The attitudes of people in their formative years, and those of adults, toward writing instruments.*

The study showed that Sheaffer, as a corporation, owned an enviable reputation for dependability and "respectability." Almost unanimously, the interviewees felt that it would be a good company to work for.

Sheaffer's brand image also rated excellently. The firm's products, including fountain pens, ballpoint pens, cartridge pens, mechanical pencils, and replacement parts and refills, were regarded as having high quality with "prestige" overtones.

In short, W. A. Sheaffer's entire operation was characterized in the public mind as standing for quality, dependability, strength and respectability. The words "reliable," "well made," "smooth, easy writing," "good points (nibs) and selection of points" found a place in many of the answer forms.

Yet, an undertone of feeling that Sheaffer was a "conservative" company was evident in the findings.

With this ammunition, the Lippincott & Margulies design team, working in close cooperation with the Sheaffer management, set to work creating a new look for Sheaffer to more accurately portray the company's forward-looking policies.

The keystone of the program was the development of a new logotype and corporate mark. As Sheaffer President W. A. Sheaffer II put it:

"In today's market, what people think of us is of extreme importance. We can help influence this opinion by controlling our visual communications. Our company produces millions of visual impressions every year in the form of letters, packages, advertising and the like.

"They afford us the opportunity of influencing the opinion held of us by our many publics."

The new logo and corporate mark that emerged after several months of study and testing was a distinctive, stylized "S" and the name "Sheaffer" spelled out in a specially-designed contemporary alphabet that "echoes" the contrasting weights of the mark.

When two colors are available, the "S" appears in blue and the signature in black. When only one color is available, blue is preferred for both the logo and mark.

A graphics guide manual was prepared, showing the proper way of applying the mark and logo to all Sheaffer visual communications including stationery, calling cards, advertising copy, signage and Sheaffer products and packages.

The simplicity and clean lines of the mark and logo make it possible to use them in any size, from the largest signs down to the clip on a pen or pencil, without any loss of clarity or definition.

Because of Sheaffer's world-wide operations, application of the new visual devices to offices, signs and trucks and other corporate identifiers, is a big job. The company has plants and offices in Argentina, Brazil, Australia, Canada and the United States. Sheaffer also has a wholly owned subsidiary, Maico Electronics, Inc., in Minneapolis, Minnesota, which has a plant and office in Hamburg, Germany. The deadline set for completion of the corporate identity program on a world-wide basis was the end of 1965.

Anthes Smith, executive vice president of Sheaffer, who worked closely with Lippincott & Margulies throughout the project, expressed the conviction that the new corporate identity system will go far toward presenting Sheaffer and its products to its public in a forceful manner.

"Our new identification strongly suggests stability and progress, which is an accurate reflection of Sheaffer's character," Mr. Smith said.

"These two qualities are, needless to say, in no sense contradictory, although in the minds of some people there apparently is a feeling that they are.

"So, what we are doing with our corporate identity system is to present a truer 'image' of the W. A. Sheaffer Pen Company. I feel this is an important and progressive step, and one that will yield increasing goodwill and dividends for us."

SHEAFFER

We are proud to number
among our clients:

The American Tobacco Company
Armco Steel Corporation
Associated Spring Corporation
Brown Shoe Company
Burry Biscuit Corporation
California Packing Corporation
Canadian Canners Ltd.
Central Soya Company, Inc.
Chrysler Corporation
Cities Service Oil Company
Clairol, Inc.
First National Stores, Inc.
Frito-Lay, Inc.
General Mills, Inc.
Harman Kardon
Heritage House Products, Inc.
Geo. Hormel & Co.
ITT Data Systems Group
S. C. Johnson & Son, Inc.
Marathon Oil Company
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Royal Bank of Canada
Royal McBee Corporation
Savannah Sugar Refining Corp.
W. A. Sheaffer Pen Co.
Standard Oil of New Jersey
Stix, Baer & Fuller
Sunray DX Oil Company
Taylor Wine Company
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United Shoe Machinery Corp.
U.S. Rubber Company
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